AMUSEMENTS.

DAILY MATINEES,

CHING A

LING

L00.

of the society as they wish to attend.

Mr. Harry W. Stratton, formerly organist at St. Andrew's, but at present occupying an organ in Pittsburg, has accepted a like position at the Church of the Ascension and will assume his duties when the new choir is organized, December 1. Mr. Stratton's many friends will be delighted to hear of his return. Mr. C. G. McRoberts, who is at present the bass soloist at St. Mark's Pro-Cathedral, and Miss Florence Dunn, who has been often heard at St. Paul's, will be members of the quartet. The position of tenor has not been filled. Jan Kubelik has finished his continental tour, and his last London concert will take place at the Queen's Hall, November 19, and the following day he sails for New York. It is not known yet exactly what he will play at his Washington concert, but undoubtedly the Paganini concerto and the famous "Devil's Trill," by the same comser, will be heard, in addition to numbers Miss Jessie Shay, and a sonata for violin and piano, which was one of the most suc-cessful numbers on his program at the concerts in Prague and Budapest last month, will also be given.

will also be given.

A new pianist in the person of Miss Eugenie Castellano recently gave a successful recital at the Waldorf-Astoria under the direction of L. M. Ruben.

Mr. Emmanuel Wad, the celebrated Danthie city.

ish pianist, who has been heard in this city reveral times, has lately returned from a four months' sojourn in Europe, during which time he appeared in concerts in Scandanavia as well as the southern part of Europe and Italy, where he appeared be-

fore the royal family.

Mrs. H. H. Mills gave her first studio recital yesterday afternoon, at which the following program was excellently rendered by Miss Carrie Burkhardt and Miss Edna Baier: "Who'll Buy My Lavender," Ger-man; "At Parting," Rogers; "Endymion," Liza Lehman; "Du Bist Wie Eine Blume." Cantor: "When In Thine Arms," Chadwick; "Serenade" (Viceroy), Herbert: "Hear Ye" (Elliah), Mendelssohn; "Serenade," Waller; Spinning Song," Lang; "Sing, Smile, Slum-

ber." Gounod; aria, "Tacea la Notte Piacida" (Il Trovatore), Verdi.

Miss Estelle Liebling, prima donna of the Dresden Opera House, who was brought over by Henry Wolfsohn, and who made a distinct success of her first recital in New York, will be heard here at the Saengerbund's first public concert. The other soloist will be Max Bendix, the violin virtuoso, who is well known in this city, hav-ing been concert master for Theodore Thomas for many years, and having appeared as a solo performer.

The Georgetown Orchestra is in active rehearsal, but the dates of its concerts have not yet been determined. Mr. Josef Kaspar, its conductor, is greatly pleased at the earnestness displayed by the members of the orchestra, and believes their work will be an advance upon the already high standard they have set.
Grace M. E. Church has a new hand-

some pipe organ, which, when completed, will be dedicated by Chas. Haydn Chase, the former organist and choir director of the church.

The musicale by the Euterpe Club (incorporated) at the Washington Club Tuesday evening was attended by a large and ap-preciative audience and the program presented by the director, Angelo C. Fronani, was well interpreted. It was as follows: "Spanish Dance" (Op. 12, No. 2), Moszkow-sky: "Canzonetta," Godard, Miss Louise Mitchell and Angelo C. Franoni; "Waltz Song" Pattison, Mrs. Julius Hulling; "Legende," Bohm; "Serenata," Pierne; Miss Florence Stevens; "I Love You," Sobeski; "If I But Knew," Wilson-Smith, Mrs. W. L. Wilson; selected, Mr. Julius Hulling; mazurka No. 2 Lechetiszky; Miss Louise mazurka No. 2, Lechetiszky; Miss Louise Mitchell; selected, Miss Edna Scott Smith; "Spanish Dance," Thome: "Papillon," Lavalle (by request), Angelo C. Franoni; "Still as the Night," Bohm; "I Love Thee," Grieg, Mr. John Duffey; "Andante Scherzo Trio," Von Weber, Miss Florence Stevens, Miss Florence Wieser, Angelo C. Fronani.

The Hamlet of Edwin Booth. From the Atlantic Monthly.

Through this Hamlet Edwin Booth made, upon the whole, his deepest and surest impression. In his performance of the part there was retained to the last, consciously deliberately, more of the old-fashioned formality and precision of style than he permitted himself in other impersonations, and the effect was sometimes that of But Mr. Booth elected to represent Hamlet in a style far less familiar and ore remote from ordinary life than he any other character in his large repertory. It was not that his Hamlet was key; that its moods were not many and diverse; that the actor did not finely discriminate between the son, the prince, the courtier, the friend, the lover, the artist and the wit. The contrary was true. It was as full of delicate and just differences as one could wish. But, through ts prevailing quality, made constantly definite and necessary results were Hamlet differs from Shakeother tragic heroes both in his supernatural experience and in his unique spiritual constitution. • • To Hamlet, by the conditions of his life and his soul, is given the largest opportunity for choice and the smallest power of choosing. • • • After all, there is a fine fitness in that closeness of association between Edwin Booth and Hamlet the Dane, which is to abide as long as the man and his art and his life are remembered. In his largeness and sweetness, his rare delicacy and sensi-bility, he was nobly human to the core, after the pattern of the most human of all the creations of the poet. Like the melan-choly prince, he was required to drink the

Was like a star and dwelt apart. Strauss in Russia.

Youth's Companion. When Johann Strauss took his orchestra to Russia he had some unusual experiences

three times before the performance. He begged to know the reason for that, but no explanation was given him. These were her majesty's orders, and he could only comply. Still his astonishment grew when he saw, during the three rehearsals, an empty court carriage drawn by a pair of horses slowly going back and forth in front of his orchestra.

Throughout the final performance the mysterious act was explained. The empress, having a sharp attack of grout, was obliged to recline in the carriage, her foot on a cushion, while the concert took place, and the object of rehearsal had been to accustom the horses to a full string band, lest they should take fright and bolt with their mistress. their mistress.
At the end of the performance an exalt-d

At the end of the performance an exalted dignitary of the court bade Strauss follow him to a splendid grand plano, saying:
"Now be good enough to play me all the newest Vienna music."

Although he was pretty fatigued by his three rehearsals and state performance, Strauss thought it expedient to comply, but after he had played continuously for

but after he had played continuously for over an hour he stopped, saying:

"I presume that will be sufficient?"
"I am not at all tired," coolly responded

his excellency. "But I am!" said Strauss, and rose from

the instrument.

Sir Henry and His Cabs. From the London Sketch.

The following story is credited to the well-known English actor: "Going home from the Lyceum in a four-wheeler is a perfectly comfortable process, unless the bottom drops out almost as suddenly as if it were a gold mine. That accident, by the way, did happen to a friend of mine whose professional business compelled him to make a quick dress in the cab. As it was a make a quick dress in the cab. As it was a light summer evening, the passersby were astonished to see a pair of white legs running under the vehicle and not apparently connected with the horse." Incidentally it may be mentioned that the worthy knight has no special cabby on his nightly transit from theater to fireside—the first man within call gets the job, and, it may be, a ticket for the pit on some future occasion. One of these occasional cabbies to whom a pass had been given was asked by Sir Henry of these occasional cabbies to whom a pass had been given was asked by Sir Henry how he liked the play. The man hesitated, and then, choosing what seemed to be the most grateful words to express his pleasure, answered: "Well, sir, I didn't go."
"You didn't go? Why not?"
"Well, sir, you see, there's the missus, and she preferred the wax works."

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WHEN YOU DON'T LIKE A SHOW. and Polite Signs of Disapproval Discussed.

from the London Chronicle. The Old Playgoers' Club devoted several hours to the consideration of the rights of the playgoer to express his approbation of disapprobation.

Mr. Alfred F. Robbins, who opened the debate, contended that both traditionally and legally the man who sat in front of the curtain had an absolute right to express his opinion upon a play. From the earliest times of the British drama every leading author had in one form or another confessed the right of the public to protest against a bad play, and in years gone by the audience hissed with an ardor which was now quite unknown. The legal right rested on the authority of Lord Mansfield, and had never been upset, but this expressly laid down that there should be no organized opposition. In order that the right of disapprobation should be effective it was necessary that it should be saved for an occasion when the audience strongly felt that a play should be protested against. felt that a play should be protested against. He had seen a play which was a disgrace to the examiner of plays who passed it, a shame to the manager who produced it and a credit to the audience who hissed it. What was doing most to damage this right of the playgoer was the practice of a few who on every first night used the strong-est methods of criticism in booing when silence would be better. The most effective comment on a bad play was silence, but it was no good keeping silence if the friends of the management were loudly enthusiastic. Unless in the case of actual indecency there ought not to be any interruption during the performance. There was one actor who said that he preferred absolute silence during the play, but he had been dead two centuries, and he had no successors. While the actor and manager should do nothing to should keep their expressions of disap-proval within due limits.

Mr. Carl Hentschel believed that hissing or booing was only indulged in by the paying public when there was too much friend ly applause. He thought that dramatic criticism would be far more effective and reliable if the back row of the gallery were reserved for critics on the first night Considerable discussion followed, in which there was very little difference of opinion as to the rights of the playgoer, though there was some as to the method by which their disapproval should be signified.

Two Theatrical Tales.

From the Family Herald. Here are two capital theatrical stories The first is connected with a theater now but a memory, which was managed by a clever, merry lady whose occupation of the house was attended with almost unvarying success. One of the subordinate members of her company was a young man who had ambitions out of all proportion to his ability. It was his first season at the house, and he felt sure that the next year, instead of announcing the big ones of the drama, he would be impersonating them himself. At the close of the season the manageress said to him-"Mr. Blank, I'm afraid we shall not be together next season." The young actor, who was as bright as he was impudent, instantly replied, with a show of great interest and concern—"What, are you going to leave us, Miss ——?" What bitter water of affliction, and to hold his peace when his heart was almost breaking; and, in its extraordinary depth and reserve, his soul, even as Hamlet's and as Milton's, answer the manageress gave is not recorded.

The second story has reference to a playhouse situated in the gardens of a once well-known but now demolished public re-sort in the north of London. There the proprietor, who played comedy parts, gave an actor, also a "funny man," notice of to Russia he had some unusual experiences not generally vouchsafed to those who live outside an autocratic government.

One day he received the czarina's commands to play before her at her summer resort, and was told on arriving there that he would have to rehearse his program three times before the performance. He ence won't stand two bad comedians, so one of us has to go, and I'm dead sure that one isn't me."

Doctors and Druggists.

From the Druggists Circular. The newspapers of Milwaukee have been devoting a good deal of valuable (?) space to the old and threadbare subject of the relations between physicians and pharmacists. It seems that some of the physicians of that city have begun the dispensing of their own medicines, and say that they have been driven to it by the dishonesty of the substituting druggist. Some of the druggists retort by saying that the physicians simply want to get two fees sicians simply want to get two fees—the prescriber's and the dispenser's—instead of one; and so the merry war goes on, much to the amusement of the editors, no doubt, not to mention the consternation of the sick. All of which reminds one of the simile of a doctor, now dead, who was known more widely as an author and wit than as a physician—Oliver Wendell Holmes. The genial "Autocrat" said that a newspaper controversy was like the coffee in a pot—it rose as high in the spout as it did in the body of the vessel. The fellow who was wrong was an experient fellow who was wrong was on a perfect level with the one who was right.

A Small Premium.

Casey-"Costigan got his life insured for From the Woman's Home Companion. tin cints."

Conroy-"How wuz that?" Casey-"He borrowed tin cints av th' foreman, and the foreman won't putt him an a dangerous job as long as he owes him

Manager—'Yes, there are a few vacancies in my company. Have you been on the

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**If laughter holding both its sides be a test of merit, then the farce may claim to have scored a triumph."— London Daily Mail. A

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LECTURES.

When the society woman adopts the stage as a profession her example in conduct, dress and manners ought logically to be of inestimable value to her new associates. In the majority of cases, however, it is not so. Whether an actress views her profession as a profession sensibly or not, and behaves in it sensibly or net, usually just marks the difference between the wojust marks the difference between the wo-man born and bred to her work and the woman who has been used to another sphere in life and has gone on the stage in later years. It is a hard thing and a regrettable thing to say, but the stage has more often than not a demoralizing effect upon the woman who takes to it when her girlhood is past, and who has had no prac-tical acquaintance with it beforehand. By "demoralizing effect" I mean a certain de-generacy into meretriciousness of dress. demoralizing effect. I mean a certain de-generacy into meretriciousness of dress, speech and manner, an apparent want of self-respect that may easily belie the wo-man's true inclinations. I know an in-stance of a charming woman used to the highest and best society who the moment she obtained an engagement with a theatri-cal company flung off cal company flung off every convention and every restraint short of actual miscon-duct. When remonstrated with her astonishment was genuine and great. She explained with tears in her eyes that she thought she could be "Bohemian" with im-

Can You Read?

Not long ago I heard a man declare that in spite of public schools and all the opportunities for education the majority of the people cannot read.

Of course, his assertion was met with all sorts of protestations, and then he explained that they did not read understandingly, Manager—"Yes, there are a few vacancies in my company. Have you been on the stage long?"

Lady—"About ten years."

"Ah! then you have had a good deal of experience."

"N-no, I can't say that I have."

"But you acted?"

"No; there was never anything for me to do."

"Ah, I see. You have been in the company of a great actress who wrote the plays herself."—New York Weekly.

Millionaire—"The count and I are not on good terms. I once mistook him for a barber who used to shave me."

Friend—"Did you apologize?"

Millionaire—"No. I'd be glad to apologize, but I don't know where the barber is now."—Tit Bits. Cricket on the Hearth and

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MASON?

MRS. TI EODORE W. BIRNEY WILL SPEAK upon 'The Mothers' Congress and Its Work' on WEDNESDAY EVENING, Nov. 20, in the lecture room of the Church of the Covenant. It

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